COMIC SHOP NEWS™

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LEGENDS OF ARZACH

Legends of Arzach ™ & ©1992 Starwatcher Graphics, ARR. Art ©1992 Paul Chadwi

Marvel Universe Series III Spotlights Darkhold Redeemers

When Skybox ships its ***Marvel Universe Series III*** trading cards in June, fans will find a surprise in the set: the cards will feature the "debut" of a Marvel team that won't appear in their own comic for two more months. The Darkhold Redeemers, slated to debut in ***Darkhold #1*** in August, are featured on ***Marvel Universe Series III*** card #144, making this exclusive Skybox series their true first appearance!

According to Skybox's George White, "The Redeemers are a three-person team, consisting of Victoria (Vicki) Montesi, Samson (Sam) Buchanan, and Louise Hastings. The objective of this new team is clear: to overcome the evil of the Darkhold, Book of Sins, the power of which is growing as the walls between our world and the supernatural dimensions weaken. The book is a sacred tome to modern-day Chthon worshippers, now known as Darkholders, who are seeking to reassemble the lost pages of the Darkhold in order to amass more power and wealth."

Vicki Montesi is the latest in a line of Montesis who have kept the Darkhold from evil hands; daughter of the curator of the Vatican's occult library, she at first doesn't comprehend the power of the book or the limportance of the duty she has inherited. A murder attempt by the Darkholders changes her life, though, causing her to have visions each time a page of the Darkhold is used.

Sam Buchanan is a career Interpol agent assigne dto protect Montesi following the assassination attempt. Buchanan's law-enforcement training and experience hasn't prepared him for what he must face at the hands of the Darkholders, though--but his loyalty to Vicki and his clout in the law-enforcement field prove to be vital to the Darkhold Redeemers.

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Louise Hastings, an eccentric Oxford University professor of archeology, is one of the few scholars of the occult to recognize the growing menace of the Darkhold. Her old friendship with Vicki's father leads her to join the Redeemers; her connections in the occult community are crucial to the team's success.

Darkhold #1, an August release from Marvel, is written by Chris Cooper and illustrated by Richard Case and Mark Mckenna. ***Darkhold*** is a new series debuting as a part of the ***Ghost Rider: Rise of the Midnight Sons*** series--but fans who don't want to wait that extra two months to meet the team for the first time will want to keep an eye out for Skybox's latest series of ***Marvel Universe*** cards.

Skybox's ***Marvel Universe Series III*** will feature an expanded 200-card set, all featuring full-bleed borderless designs, original artwork done especially for the cards by some of Marvel's hottest talents (including Ron Lim, Mark Texeira, Erik Larsen, and Mark Silvestri), plus five randomly-packed limited edition colored foil holograms. The colors of the foil will match the characters--for instance, the Hulk will be featured on green foil. The Darkhold Redeemers card is just one of three cards featuring all-new characters in the Marvel Universe.

by CLIFF BIGGERS

Tundra Prepares A Very Artistic Gallery

For fifteen years now, American fans have admired the artistry of Jean Giraud, better known to US readers as Moebius. In honor of this decade and a half of thrilling his fans (and in Moebius' case, those fans include some of the best-known creators in the industry), Tundra Publishing and Starwatcher Graphics are honoring Moebius with a series of six galleries feature art prints by a variety of top comics talents--prints featuring inspired by Moebius' Arzach character.

Legends of Arzach Gallery Volume One will feature full-color prints by Mike Mignola, Charles Vess, Paul chadwick, Joe Kubert, Bryan Talbot, Wendy Pini, Katsuhiro Otomo, and William Stout. Also included in each gallery is a special four-page Arzach episode written by Randy and Jean-Marc Lofficier and illustrated by Moebius himself.

"When I drew Arzach, I was trying to draw what exists at the deepest level of consciousness, what lies just on the edge of the subconscious mind," Moebius said. "I am extremely grateful to all who have responded enthusiastically to this project. Everyone has done the very best work they could do. Each artist has produced a unique and wonderful vision of the character."

Many American fans became familiar with Moebius' Arzach for the first time through ***Heavy Metal*** magazine, where the character's fantastic world was featured in a variety of tales. Wearing a conical hat and a flowing cape, riding aloft on a white pterodactyl, the enigmatic Arzach instantly intrigued Moebius' many fans.

Starwatcher Graphics, art ©1992 Kelly Freas

"We have tried to recapture the feeling of ancient folk tales, the picaresque legends that medieval troubadours told as they traveled through Europe," Randy Lofficier said. "Arzach is a character straight from the collective unconscious, and you can only do him justice if you draw on the same archetypal material that was used by Chaucer, Rabelais, Cervantes, and the like."

Ultimately, Tundra will offer six ***Legends of Arzach Galleries,*** each featuring eight color prints plus a four-page Arzach installment. Future contributors include Sergio Aragones, Steve Bissette, Norm Breyfogle, Leo Duranona, Kevin Eastman, Will Eisner, Kelly Freas, Dave Gibbons, Jaime Hernandez, Miyazaki, Jon J Muth, Kevin O'Neill, Mike Ploog, Stan Sakai, Eric Shanower, Bill Sienkiewicz, Walt Simonson, Gahan Wilson, Mike Zeck, and Michael Zulli.

Legends of Arzach Gallery Volume One, a June release, is priced at $12.95.

by KIM B. PEARSON

Getting Current With Thunderbolt

The last time fans saw Thunderbolt, he was a Charlton Comics hero, battling crime in the United States using the powers he learned from ancient Tibetan scrolls. But that was a long, long time ago, and a lot has changed. When fans meet ***Peter Cannon, Thunderbolt***, this summer, they'll discover just how tough it is for a super-hero to "give up the biz."

The first change fans will notice is that Thunderbolt is no longer an American hero; as the new series debuts, Peter Cannon is now a resident of England, where he retired from superherodom after a defeat at the hands of a more powerful villain years prior. Cannon has no intention of ever donning a supersuit again--but of course, if he didn't, it's unlikely that DC would give him his own comic, isn't it?...

Before too long, Thunderbolt is back in action again, determined to save the life of the beautiful Cairo DeVries. It's been five years since he played the superhero game, though, and things have changed; Peter Cannon soon becomes involved in a complex contemporary world in which he must face super-villains and organized crime alike.

Many of today's readers will have no prior knowledge of Thunderbolt; the name is likely to be familiar only to those who have been reading comics since the mid-60's. ***Peter Cannon, Thunderbolt,*** created by Pete Marisi for Charlton Comics over a quarter-century ago, was the story of an orphan raised by Tibetan monks; from them, he learned how to use his entire mental capacity, making him a virtual superman.

Peter Cannon-Thunderbolt is written and pencilled by Michael Collins, a British talent whose work has appeared in ***2000 A.D.*** The series is inked by Jose Marzan, Jr. "Thunderbolt is very much a good, old-fashioned superhero," editor Paul Kupperberg said. "Mike Collins is doing a bang-up job of writing and pencilling the book, integrating into the DC Universe, yet keeping the spirit of the original ***Thunderbolt,*** created by Pete Morisi for Charlton Comics lin the '60's."

Peter Cannon-Thunderbolt #1, the $1.25 standard-format debut issue of an ongoing series, is scheduled for July 16th release.

by CLIFF BIGGERS

COMIC SHOP NEWS™ 261 6 • 24 • 92
From Your Friendly Neighborhood Comics Outlet
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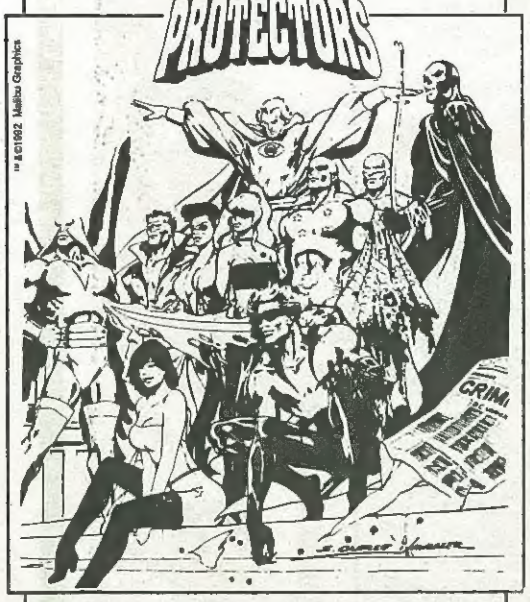
Malibu Comics Offers Protection

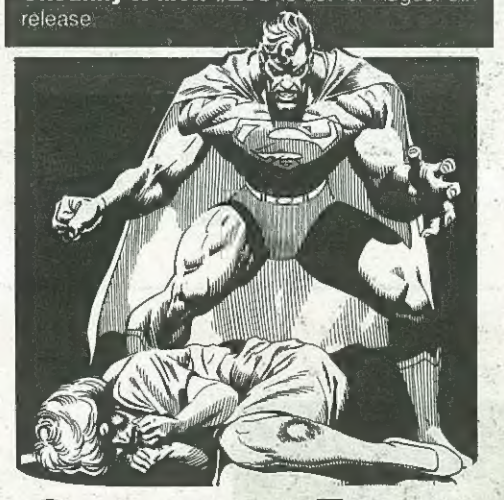
It was almost a year ago that **CSN** first told you about Malibu Comics superhero project The Protectors--but now the preparations are complete and Malibu is ready to unleash this new super-team on the world. The Protectors is a group of nine super-heroes who operate in a world in which paranormal activities have been forbidden. A few years prior, a super-battle destroyed the entire town of Brinkston, Virginia, leading to a public outlawing of superheroes. Since the villains didn't pay attention to the ban, though, Mr. Monday finds himself without an adversary. The country's normal forces can't stop him--so the President sanctions the formation of a new super-team, the Protectors.



Protectors #1, a $2.50 full-color comic written by *R.A. Jones* and illustrated by *Thomas Derenick* and *Deodato*, is scheduled for August release. *Clarke Hawbaker*, artist on the early issues of Marvel's **Nomad,** supplies the cover for the first issue, while **Jerry Bingham** illustrates the bound-in full color centerspread poster available only in the comic-shop edition (a $1.95 newsstand edition, also available in comic shops, will not feature the poster). A month after **Protectors #1** debuts, a spin-off oneshot starring one member of the team, **The Ferret**, is scheduled for release, followed in October by a second one-shot (**Arrow #1**) and **The Handbook of The Protectors Universe**.

Winging It

Ever since Archangel first appeared, fans have wondered about the secret of his wings. Well, they won't have to keep on wondering--not after **Uncanny X-Men #293** appears! In this issue, *Scott Lobdell* and *Tom Raney* reveal the truth behind the wings--and if that's not enough to make you check this issue out, then what about the conflict between Callisto and Colossus' brother Mikhail, set in the Morlocks Tunnel? **Uncanny X-Men #293** is set for August 6th release.



Superman Faces the Crisis at Hand

When we think of a hero with almost infinite powers--a hero like Superman--we presume that his efforts will be focused on cosmic villains and earth-shattering struggles. However, in a two-part storyline, "the Crisis at Hand," Superman faces a much more personal--but equally vile--problem: wife-beating. In spite of his own intervention, Superman is unable to bring a halt to the wife-beating that is taking place in his own apartment building; eventually, he comes to understand that in spite of all his powers, he cannot solve his neighbor Andrea's problems until she is willing to help herself as well...

"The Crisis at Hand" begins in Superman: Man of Steel #16, an August 13th release written by *Louise Simonson* and illustrated by *Jon Bogdanove* and *Dennis Janke;* the story concludes in Superman #72, an August 20th release written and pencilled by *Dan Jurgens* and inked by *Brad Vancata*.

Elfquest Brings In New Blood

When fans hear the word **Elfquest,** they immediately think of *Wendy and Richard Pini*. When **Elfquest: New Blood**, a 64-page summer special, debuts later this summer, however, fans will have to adjust their thinking, since this new **Elfquest** book will feature short stories by a number of popular creators--but not the Pinis, who are instead editing the series...

"For a long time, we've been playing with the idea that the Elfquest 'sandbox' was more than large enough to accommodate the visions of other creative people," Richard Pini said. "We had a taste of what that could be like when we had Joe Staton ink the **Siege at Blue Mountain** series for us, and when Debbie Hayes and Paul Abrams did a short story in the **Warp Graphics Annual #1,** back in 1986. It was fun and we enjoyed seeing how others interpreted our world... Wendy is focusing her efforts on the **Elfquest: Hidden Years** series that we're also doing, so I get to be chief editor and bottle washer on this one. The people that we're working with are just great, and they are coming up with so many ideas for the world of Elfquest. In the first issue along, we've got serous and we've got silly, we've got hints of Sondheim and Tiny Toons, we've opened a Pandora's box that I never want to close. The Worldpool is a creative maelstrom--of course it's a play on 'whirlpool'--into which creator and reader alike can be swept along."

Two months after **Elfquest: New Blood Summer Special** is released in the 64-page size, the book will begin anew as a bi-monthly ongoing $2 title. "I have the dream that so many different creative people will want to play in our sandbox that I'll eventually have enough material for an ongoing monthly title, maybe more," Pini said. Contributors to the **Summer Special** include Terry Beatty, Barry Blair, John Byrne, Dave DeVries, Nat Gerlter, Lea Hernandez, Gary Kato, Wendi Lee, Ken Mitchroney, Bill Neville, and Tom Taggart. The Pinis will supply the prologue to the issue, which will set up the underlying concept of the series, that of the Worldpool, where characters and situations are mirrored, but distorted. **Elfquest: New Blood Summer Special,** a 64-page full color comic scheduled for August release, is priced at $3.95.

COMIC SHOP NEWS
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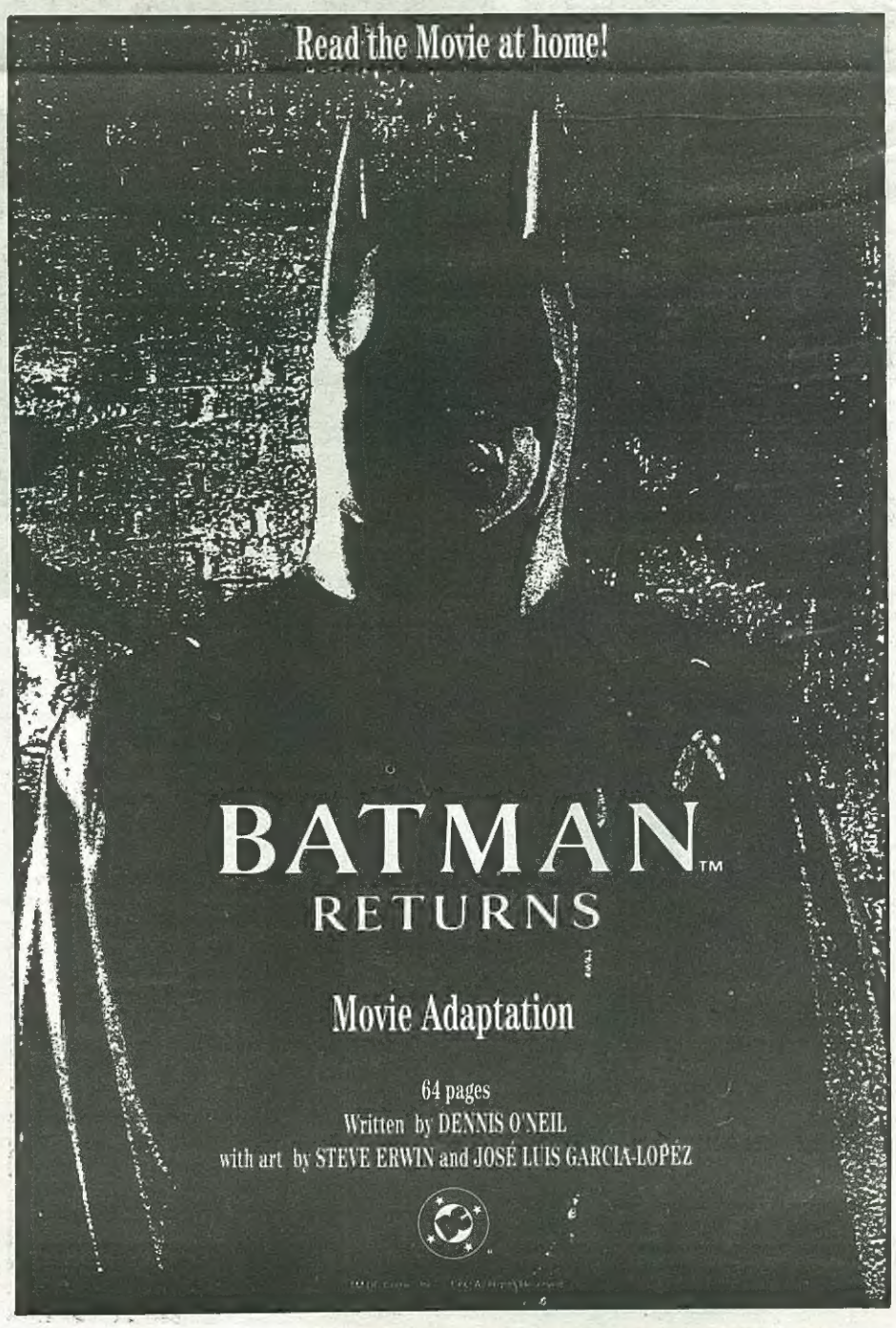
(404) 339-7446
Editors
Cliff Biggers & Ward Batty
Publisher
Comic Shop News, Inc.
Printed at
STAR
Acworth, GA

A Poster Sure to Trigger a Response

Marvel has four more posters slated for release this August, and they're sure to be crowd-pleasers. Three of them feature a trio of Marvel's most popular stars--the Punisher, Wolverine, and Ghost Rider. *Joe Jusko* supplies the **Punisher Poster**, taken from his eye-catching cover for **Punisher Magazine #15**. *Ken Steacy* illustrated the **Wolverine poster**, featuring a Speedo-clad Logan facing off against a creature with almost as bad an attitude as Wolvie's own! *Bill Sienkiewicz* supplies the art for the haunting **Ghost Rider Poster**--and what an eye-catcher it is! The final Marvel poster for August features **The Guardians of the Galaxy** in their first poster appearance, as rendered by *Jim Valentino* and *Rob Liefeld*. Each poster is priced at $4.95.



Were-Avenger By Night

The six-part "Man and Wolf" series running through the Captain America biweeklies features Marvel's lupine heroes including Feral, Wolverine, Werewolf by Night, and Wolfsbane, all searching for John Jameson, a.k.a. Man-Wolf, who may or may not be responsible for some brutal wolf attacks. With all these guest-stars, this series is sure to be popular--but the big ending is certain to hook a lot of readers. In the finale, Captain America becomes a werewolf and faces off against X-Force's Cable! The storyline, written by *Mark Gruenwald* and illustrated by *Rik Levins* and *Danny Bulanadi*, begins in **Captain America #402** and ends in **Captain America #407,** a July 23rd release.

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New Moebius Volume Is a Blueberry Cobbler

Moebius 8, the latest volume in the ongoing signed-and-numbered series of *Moebius* hardcovers from Graphitti, cobbles together three full Moebius graphic novels, all featuring his classic Western hero Michael Donovan, a.k.a. Blueberry. **The Iron Horse, Steelfingers,** and **General Golden Mane**, each originally published individually in softcover by Epic, will be collected in this hefty $49.95 hardcover volume. Since only 1500 copies are being produced, be sure to reserve a copy with your local comic shop--and tell 'em you heard about it in **CSN,** okay?...

A Miniseries With a Flare All Its Own

According to Hero Comics' *Dennis Mallonee*, "Last year, when the Tigress made her debut in **Flare #6,** fan response was immediate. On the basis of that single appearance, the Tigress vaulted into the top ranks of favorite characters in Heroic Publishing's 1991 Reader Survey. Fans were demanding to see more of her..." And far be it from Hero Comics to ignore fan demand; beginning this June, the Tigress is back in a two-issue **Flare Vs. the Tigress** miniseries written by Dennis Mallonee and illustrated by *Paul Abrams*, with covers by Abrams and *Daerick Gross*. If that's not enough Tigress for you, then you'll be pleased to hear that a new **Tigress** series will follow the miniseries.

™ & © 1992 Hero Comics

In this miniseries, the institutionalized Tigress has undergone psychiatric evaluation that reveals her to be delusional; she believes she is the spirit entity of an Egyptian goddess. Since this is comics, it turns out that her delusion isn't a delusion at all; she is actually a spirit inhabiting a human form, and she needs a new, energetic form to replace her current body, which is wearing out. And, of course, what body could be more appropriate than Flare's?... **Flare Vs. the Tigress,** a two-issue miniseries intended for mature audiences, is priced at $3.50 per issue.

High-Tekq Action

At a time when much science fiction in comics is little more than space opera, it's always refreshing to find a series that ventures a little more deeply into its sf milieu. Tekq, written and illustrated by *Brent Dorian Carpenter* and inked by *Aubrey Bradford* and *Ralph D. Wilson*, is more than just another space opera hero tale. According to Carpenter, **Tekq** is "a geopolitical science fiction drama set two hundred years in the future. It's about a war that erupts between Earth's most powerful nation, the Imperial Asian Republics, and its most powerful corporation, Terra Former Corporation. Tekq is a Gravity Technician for TFC who gets caught in the middle and is the victim of industrial espionage which causes him to fall into an artificially-generated black hole. This event gives him enormous powers, but strips him of his humanity; he is then forced to decide the outcome of the war." Created by Carpenter and Reginald Chaney, **Tekq** is a part of Caliber's new Gauntlet comics imprint; the first issue, priced at $2.95, is available now.

MORE THAN SUPER-HEROES (BUT WE'VE GOT THEM TOO!)

GREEN LANTERN ANNUAL #1

Star Sapphire wants Hal Jordan dead? Guy Gardner's vengeance fantasy! "The Darkness Within" continues!

CATWOMAN DEFIANT

Catwoman is the pawn in a trap to capture a Gotham City crime boss. Can Batman save her?

DETECTIVE COMICS ANNUAL #5

Joker escapes Arkham again! Enraged Gordon discovers his own madness within! "The Darkness Within" continues!

BATMAN: GOTHIC TRADE PAPERBACK

Batman's search for a brutal serial killer! Collecting Batman: Legends of the Dark Knight #6-10.

PENGUIN TRIUMPHANT

The Penguin a legitimate businessman? He's out to take over Wall Street and crush Bruce Wayne! 64-page one-shot.

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Impending Doom

When *Grant Morrison* took over **Doom Patrol** a few years ago, he revamped the book's approach and transformed it from a standard superhero title to one of the most existential comics on the stands today. As a result, the early Grant Morrison-penned issues are difficult to locate--which is why DC is gathering the first seven of them together in a single trade paperback this July. **Doom Patrol: Crawling From the Wreckage** reprints **Doom Patrol** #s19-25, featuring such memorable stories as Doom Patrol's first meeting with the Scissormen, "The Butterfly Collector," and "The House That Jack Built." *Simon Bisley* supplies the new painted cover for the $19.95 trade paperback; look for it on July 2nd.

Strike Up the Bland

If you're a fan of the Brit Pack (the popular titles created for DC by prominent British creators--titles like **Sandman, the Doom Patrol, Shade the Changing Man,** and **Hellblazer**), then your funny-bone is the one that Eclipse Comics is hoping to hit with their latest spoof, **The BlandMan**. In this offbeat fantasy, the Blandman, the Gloom Patrol, Shame the Channel-Changing Man, and Hellblazer face a problem more menacing that demons, supervillains, or beings from other dimensions: it's the problem of dwindling sales, and it's the one nemesis that no hero can overcome. that doesn't mean that they're not going to try, though--and their attempts make up the story in this $2.50 32-page black-and-white spoof. **The BlandMan #1**, written by *Lee Joseph* and illustrated by *Bill Maus* and *Bob Hanon*, is scheduled for June release.

The Play's the Thing--At Least For This Graphic Novel...

Tim Truman proved that history could provide exciting source material for graphic novels with his acclaimed two-volume **Wilderness** series chronicling the mercurial life of Simon Girty. Since then, he has returned to this era twice more, once with a series of **Great Chiefs** cards and once with an illustrated history volume, **Straight Up to See the Sky.** Now he is venturing back into this American era again with a graphic novel adaptation of Pulitzer-Price-nominee *Allan J. Eckert*'s play **Tecumseh!** According to Eclipse, the publishers of the graphic novel, "**Tecumseh!** is an adaptation of the third-largest outdoor drama in America. **Tecumseh!** is endorsed by the Shawnee Nation as an accurate representation of Shawneel life, culture, traditions, and costuming--with all the spectacle of grand historical pageantry. Truman has outdone himself with **Tecumseh!** He has applied his dynamic fully painted style to historical adventure for the first time [Wilderness was a black-and-white series], and it allows his dedication to accuracy to be reflected in his detailed color renderings of Shawnee life and events." Tecumseh! is scheduled to be released in three formats: a 64-page softcover graphic novel for $8.95, a hardcover for $24.95, and a signed and numbered limited edition (let your local comic shop know if you're interested in the s&n volume--and tell them that **CSN** sent you!).

The Cat Is Back

Before Garfield, before Bill, there was Fat Freddy's Cat. This underground star has appeared in the Freak Brothers' strip for the better part of a quarter-century now (hard to believe, isn't it?)--and this June, he's back in action again in **Fat Freddy's Cat #7**, the first new Fat Freddy's Cat comic since 1986!

Fat Freddy's Cat #7, a Gilbert Shelton production from Rip Off Press, features an updated version of "The Pied Piper of Ham(e)lin" and other strips from recent appearances in Rip Off Comix, plus many all-new strips by Shelton. According to Rip Off, "Due to some scatological references, it's rated PG." If the occasional cat poop joke doesn't bother you, though, then don't miss this 36-page $2.50 comic--it's the sort of cat humor you'll never find in your newspaper!...

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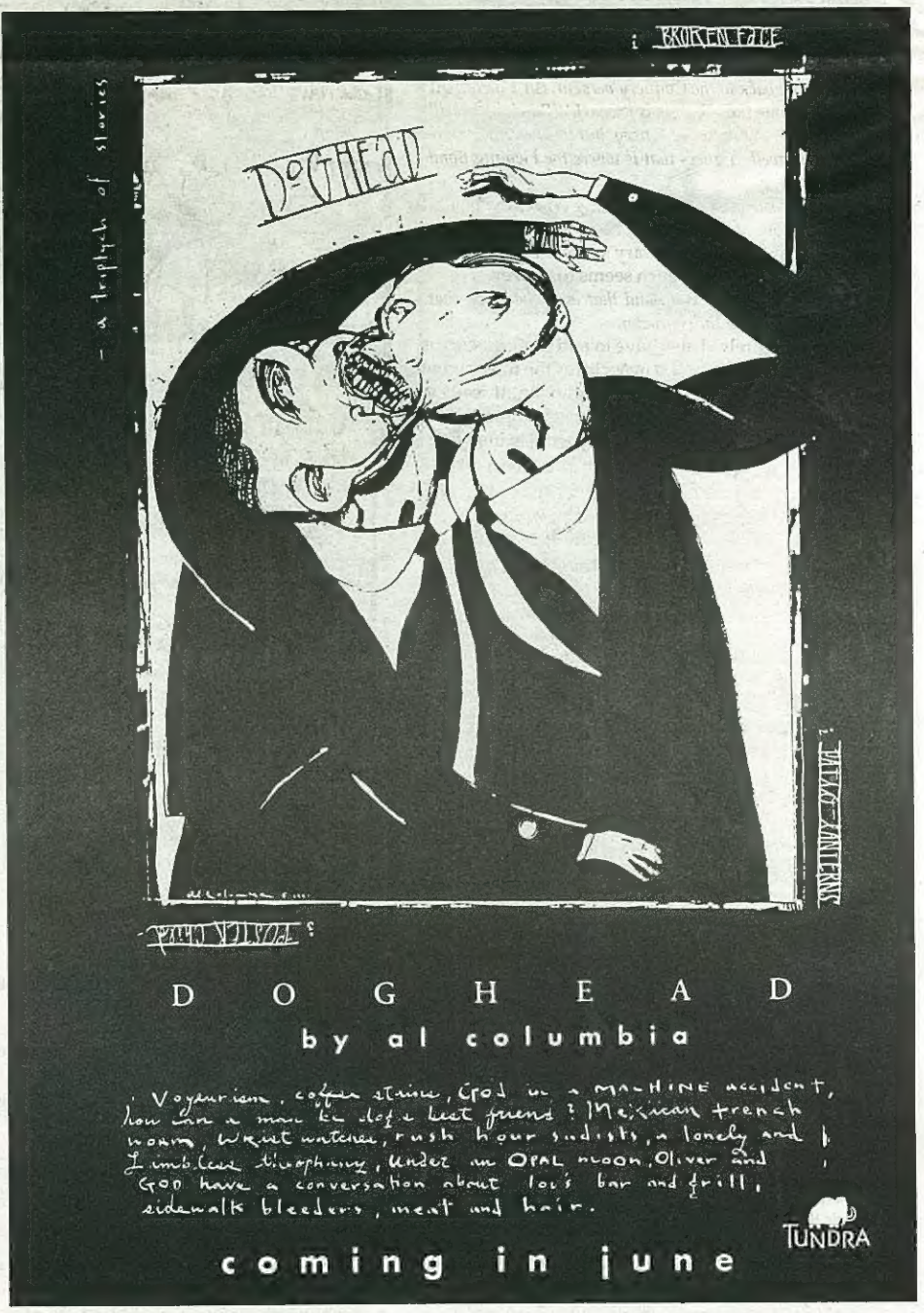
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DOGHEAD
a triptych of stories
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Voyeurism, corpse stains, God in a MACHINE accident, how can a man be deaf & best friends? Mexican trench worms, Wrist watches, rush hour sadists, a lonely and Limbless Dinophany, Under an OPAL moon, Oliver and God have a conversation about Lou's bar and grill, sidewalk bleeders, meat and hair.
TUNDRA
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Give & Take by Cliff Biggers & Brett Brooks

Each month, Cliff Biggers (in plain type) and *Brett Brooks (in italic type)* take a look at a few choice comics scheduled for release in the next few weeks. Publishers interested in having their books considered for review should send copies to ***CSN Give & Take, 2339 Milstead Circle, Marietta GA 30066.*** We'd prefer receiving copies of the books at least thirty days before they're scheduled to reach comic shops. Enough business--now let's talk comics!

James Bond has been away from the motion picture screen for three years now; undoubtedly Bond fans must be going through 007 withdrawal by now--but Dark Horse Comics has the perfect remedy, and it'll be available over-the-comics-counter in mid-June...

James Bond: The Serpent's Tooth is an original three-issue limited series by Doug Moench and Paul Gulacy; it is Bond as he was meant to be, with the same hard-edged panache that made Bond so phenomenally popular in the 1960's. Anyone who has ever thrilled to a Sean Connery James Bond film will feel right at home in the pages of this comic.

This isn't Bond's first comics mission--but in spite of a splashy beginning, Mike Grell's earlier Bond series (for Eclipse) quickly mired down aimlessly--in fact, the book lost so much direction that many fans didn't realize the story hadn't ended after two issues until the final issue appeared almost a full year late. That certainly won't be a problem with ***Serpent's Tooth***; it's a taut, suspenseful story that is packed with both plot and style.

Moench's Bond is inspired by Fleming's Bond of the novels and Connery's Bond of the films; he's a hero straight out of the Cold War era, but he possesses a timeless with and vitality that makes him a part of any era. All the classic touches are here: Bond can't resist a dalliance with an attractive foreign agent, a flirtation with the ever-present Miss Moneypenny, or a clever turn of phrase.

There is an undeniable air about this Bond that makes you harken back to the Connery version, isn't there? At the same time though, this is Moench's Bond; he has all of the grace and wit of Connery, but he is slightly more callous as well. I guess that is where the Fleming Bond comes in...

Pretty much so, yes. Fleming's Bond was a bit more serious, less polished; he was a very cool person (not in the contemporary sense, mind you), and that's the feel that Moench seems to convey.

In any case, this is a Bond that is so charming that you instantly like the character.

I agree entirely. I also have to add that the story is more cinematic than the majority of the most recent Bond films; seemingly incongruous plot threads (a woman running in fear through the jungle, a submarine breached by murderous, well-trained mercenaries) pull together in a manner as reminiscent of Tom Clancy as of Ian Fleming. It's easy to see ***The Serpent's Tooth*** as a Bond film--and it would undoubtedly be one of the most successful Bond films in years.

I guess it comes from years of training by the movies, but the entire opening sequence seemed like the teaser section of any of the Bond films. When the chase through the jungle was over, and the situation with the submarine was complete, I was somewhat surprised not to see the title credits rising-up through the water with naked women dancing to a Shirley Bassey song.

You're right--you keep waiting to see that silhouette of James Bond through the barrel of a gun...

This is not only like a James Bond movie, but I feel that there will be people out there who think that this must be an adaptation of a Bond film, or at least a Bond novel. There has never been a Bond like this in comics before.

As for Paul Gulacy's artwork--well, there's no doubt that Gulacy has always wanted to do Bond (readers of the old ***Master of Kung Fu*** series remember his Connery-esque character from that title), so his art is not only technically superlative, but it's also quite inspired. You can tell that Gulacy is having a great time drawing this book; the enthusiasm shows in every ink line.

Gulacy's Bond isn't Sean Connery, or Roger Moore, or Timothy Dalton; visually, he's quite faithful to Fleming's description, although perhaps a bit more leading-man-like than Fleming envisioned. It's amazing, though, that Gulacy has come up with a look that is instantly Bond-like; everyone to whom I have shown the artwork agrees that this *is* Bond...

Not only Gulacy's rendition of Bond made me happy, but all of the supporting cast as well. I liked his version of M, and Moneypenny, and all of the other supporting cast that appears in t he book. I especially liked the two albino thugs that served as the heavies in the book. They might have been a little more like Moore, but they still brought a flare to the book that I felt would have been missing without them.

James Bond: The Serpent's Tooth

The Savage Dragon

Like everyone, I'm disappointed that Bond hasn't returned to the theaters in far too long--but my disappointment is assuaged by this superlative comic book series. I don't know that any Bond film could have packed as much into a single story as Moench and Gulacy have in ***Serpent's Tooth***; to film this story would have cost two to three times the price of a typical Bond film. It's the sort of story that comics do best--and nobody does it better that Moench and Gulacy...

There is a little company that has been making a lot of noise lately, by going off on their own and creating a new line of super-hero comics created by some of the top names in the business. The company is Image comics. Their first title was ***Youngblood****, which sold over a million copies in two printings. The second book was* ***Spawn****, which sold almost two million copies in one printing. And now is the time of the Dragon...*

The Savage Dragon *is Eric Larsen's addition to the growing Image line from Malibu comics, and it is a worthy addition indeed.* ***The Savage Dragon*** *tells the story of a Chicago police officer who, on his first day of work, has to take some really tough assignments--including a super-powered bank robbery and a super-powered hostage situation. And you thought being a police officer was easy. Oh, did I mention that he is a strange green skinned being with powers and abilities far beyond those of mortal men, plus he's got a really strange fin running down the middle of his head?...*

To be honest, that summation does absolutely no justice to this book. To be further honest, I never really thought much of Eric Larsen's writing ability before this book, but he has now made me a believer.

What really surprised me was that this book was so reminiscent in tone and structure to the work of another artist-writer whose work I enjoy a great deal--John Byrne. I remarked to someone, the moment I finished reading this book, that Savage Dragon is very much like a John Byrne comic.

Dragon *is an extremely solidly crafted tale of a man who is lost in a society--from every perspective--who has no identity, only one friend, and a desire to do some good in the world--though that lesson comes hard.* ***Dragon*** *goes beyond anything else Larsen has ever done; he transcends his normal slug-fest storyline and presents a tale that taps much deeper into what makes a person decide what course to take in his life. Larsen shows how events can shape a persons life, even away from the direction that the person wanted to take. There are no easy choices, and the Dragon has to make several--at first rather naively--that determine his course of action The Dragon is a directly motivated character, who has his share of problems and shortcomings, but ultimately only knows his need to take action.*

There's also a real "here's what I'd do if I had super-powers" attitude to this comic. I like the Dragon's direct approach; he sees no reason to minimize the use of his powers, so he tends to approach everything on a near-overkill level.

There is also a sense of mystery to the Savage Dragon. The character doesn't know who he is, but he can tell you what was on TV last week. He is an enigma. He doesn't know what he is, or how he came to be, or why he's got a fin running down his head, but he knows baseball trivia. Sure, it's amnesia, but it works well in this situation. Why? Well, mostly because you end up wanting to know more about this man before the book is over, because, quite simply, he's likable.

The storytelling method that Larsen has chosen to use in ***the Savage Dragon*** *is also a bit of a departure for him. Lately, Larsen has been using a lot of zipatone and duo-shade paper in his work, but he has never used it quite to this extent or ability before. The art is highly reminiscent of John Byrne's recent work.*

Wow--I found touches of Byrne in the story, and you found touches of Byrne in the art. Since I know that both of us really like Byrne's work, that's pretty complimentary!...

CSN PREVIEWS

But it's true! The art has a clean, polished style with subtle use of mood and angle designed to create an overall atmosphere to the book rather than a simple set of exciting panels. Larsen shows a great deal of growth with his work on the Dragon.

To be honest--yet again--I fully thought that the Savage Dragon was going to be one of the weakest titles that Image was going to be putting out. I was wrong. The Savage Dragon is one of the strongest titles put out by any company in the past year, and I for one am impressed.

Comic books have always been a young man's field. We're not talking about creators here--after all, comics talents like Eisner, Kubert, Romita, Buscema, Kirby, Kane, and Ditko worked in the field for decades, doing some of their greatest work long after they passed the "young turk" phase. No, I'm talking about heroes--in terms of comic book heroes, comics have always been a young man's field.

And that's what makes the new ***Justice Society of America*** series so intriguing. In a field dominated by lithe, muscular young bodies, trendy fashions, and hip attitudes, it's refreshing to read a comic book in which the heroes remember the past even more fondly than an avid Golden-Age comics collector.

If that was all the *Justice Society of America* had going for it, the book would lose its appeal pretty quickly. Thankfully, that isn't the case at all; writer Len Strazewski has developed strong plotlines to back up his concept, and the result is a team book every bit as entertaining as either current Justice League title.

The Justice Society is back in action again, rescued from the limbo to which they were sentenced in the aftermath of the Crisis. In the DC Universe, it's a chance for these heroes to receive long-overdue acknowledgement for their accomplishments; in the real world of comics, it's a chance for DC to once again recognize the role that this heroes played--and can still play--in making comics exciting and popular.

Not only that, but it brings across the idea that age isn't the only thing necessary to be exciting and popular. The touch of class that the Justice Society brings is what makes them such a powerful addition to me. At one point in the book right after Superman has made an appearance, the Society remarks that they can do nothing compared to power like that, which of course isn't true. The Justice Society brings something that has been missing from the scene, a special something that even Superman recognizes--inspiration. These are heroes. They aren't seeking vengeance, but rather trying to help out where and when they are needed. There are more things to being a hero than stopping the bad-guys, and the Society reflects those things perfectly.

The Justice Society has returned to a modern world that may not have a real use for them any longer--after all, the DC Universe is populated with dozens of immensely powerful heroes. And they're not young men or women; even though they start out looking like they're in their prime, before too long their age catches up with them. The look of heroes in their late forties or early fifties isn't unappealing, though--and there's a certain realism to having heroes delivering lines like, "It was nice having a flat stomach again...and looking thirty years younger. But I guess all good things come to an end..." Yeah, and it's also nice hearing heroes acknowledging that they don't naturally look like perfect physical specimens any longer.

The Justice Society have been out of touch for a while, and that also shows through in the storylines. It's not the same world that the Justice Society left--and they're having some trouble adjusting. But once they get a chance to do some superheroing, these heroes make it clear that they have years of experience on their side; they know their power limits, their capabilities, and how to respond to almost any challenge. When Green Lantern describes himself as "original and still the greatest," you believe he's telling the truth; and when an officer describes the JSA as "the originals" as opposed to "the heroes we've been stuck with lately," you can understand how he feels.

That's the other thing that this book has that I've been missing in comics lately: fun. I enjoyed hearing these two guys talking about being a hero, and what it was like. the two of them still had that child-like wonder of having the ability to race near the speed of sound--and beyond--and finding it fun. I loved the way that, after their retirement, the y still couldn't get away from the hero game, and carried their costumes with them. Heck, I liked this book mostly because it reminded me of what I liked about comics as a kid--the way that they could make a normal kid like me have fun.

It's called sense of wonder--and ***Justice Society of America*** is filled with it...

Mike Parobeck, whose style has been developing immensely on ***The Fly***, is well-suited for the ***Justice Society;*** his art has a great visual flair very different from the current-flavor-of-fan-favorite approach so popular in the field today. When Parobeck was working on ***El Diablo***, one industry insider predicted that he was "about two series away from being really hot"; well, ***Justice Society*** is two series later, and Parobeck has certainly developed the storytelling skills and the dynamism necessary to be a great comics artist.

This certainly seems much more inspired than anything else that Parobek has done. His work on ***The Fly*** *was good, but it still seemed to be lacking in some ways to me, but that isn't the case here. Parobek's art is solid, dynamic, and above all, fun.*

When I was a young comics fan, I remember how enthused I was when the Justice Society returned in the pages of ***Justice League of America*** #s 21 and 22; I didn't really know who all these heroes were, but I could sense their historical importance and the excitement they could generate. It's almost three decades later, and I'm just as enthused to see the JSA back again.

Ten years ago an unknown team of creators put out a comic through a small publishing company that has since gone out of the publishing field, and since then things have really changed. When Mike Baron and Steve Rude created ***Nexus*** *it captured the attention of readers, and now, on the tenth anniversary of the creation, Nexus is being reborn at Dark Horse comics.*

For those of you who don't know, Nexus is the story of Horatio Hellpop, who has been assigned the unpleasant task of hunting down and killing mass murderers by an enigmatic being known as the Merc. It isn't a pleasant job, but somebody has to do it; no, that really is the Merc's attitude, and Horatio is stuck in the position of being his weapon. How did Horatio get this rather unpleasant job, you ask? Well, isn't it a remarkable coincidence that the first book that Dark Horse will be publishing is called ***Nexus: The Origin?!****... This is the story of how Horatio came to be, and what motivated him to take the job. So, all you new readers for Nexus have the perfect place to jump onto one of the most exciting comics to be published in the past ten years*

Okay, so what about us long-time *Nexus* readers?...

For long time Nexus readers, you will be glad to know that this book is all Baron and Rude. You will also be glad to know that the origin has been greatly expanded and completely re-written and re-drawn. Now, that doesn't mean that it has been revised; it just means that

this is a new take on the old tale.

I think that the phrase "a new take on the old tale" belies the extent of the expansion that's taking place here. I've been reading Nexus ever since the first black-and-white issue was published, and there were details in this book that surprised me.

*That's only natural; **Nexus: The Origin** is an all-new piece of work by Baron and Rude--there is no reprint material in this book. I think hat I have made my point; Nexus readers rejoice--the Dude is back!*

Nexus gives an interesting insight into the workings of a hero like Nexus--who can in some ways be compared to the Punisher (which Mike Baron also writes)--and his quest for vengeance. Mostly due to the fact that it isn't, for all intents and purposes, his quest. This won't really come into play until the later issues, but this story gives a great deal of insight as to how Horatio feels about what he is doing. What he feels justifies his actions and his decisions, as well as how others feel about him.

This sounds pretentious as hell, but I'll say it nonetheless: there's a real quality of Greek tragedy to the story of Nexus. His plight is reminiscent of Sophocles' tragic heroes; he has become aware of the pain associated with his actions, but he is too committed to his duty to waver from the direction he has chosen. There's a sense of inevitability in this origin that never came through as strongly in the original series.

When Nexus was coming out on a regular schedule, it was consistently one of the finest comics published. Every story was superbly drawn and written. Mike Baron and Steve Rude deserve enormous praise for what they have done, for there are few comics that can boast the quality that Nexus can.

*After this one-shot story re-telling the origin of Horatio, Dark Horse will be publishing a four-issue mini-series that was originally slated to appear from First comics when they published **Nexus**. After that, they have promised more new material from Baron and Rude. I'll be waiting--and once you read **Nexus: The Origin**, my guess is that you will be too.*

Maybe America is too cynical for patriotic heroes to be taken seriously; if that's the case, then there's no better time than the present for The American to return. Mark Verheiden's contemporary twist on the flag-draped hero motif was refreshing when it debuted a half-decade ago; now, after too long an absence, The American is back in a new series, ***Lost in America***--and he's gone through about as many changes as the country has in the past three years.

The American is a valuable commodity in a political election; that's why Governor Neilson is so determined to have The American join his campaign. And that's why Governor Neilson needs Dennis Hough, the only reporter close enough to The American to possibly lure him into the campaign.

Unfortunately, the revelation is no longer the hero that he once was; he has become a man without direction, part of a Lost Generation of heroes looking for purpose. For The American, a campaign and a high-profile politician don't fulfill that need--but a religious cult called The Vision do.

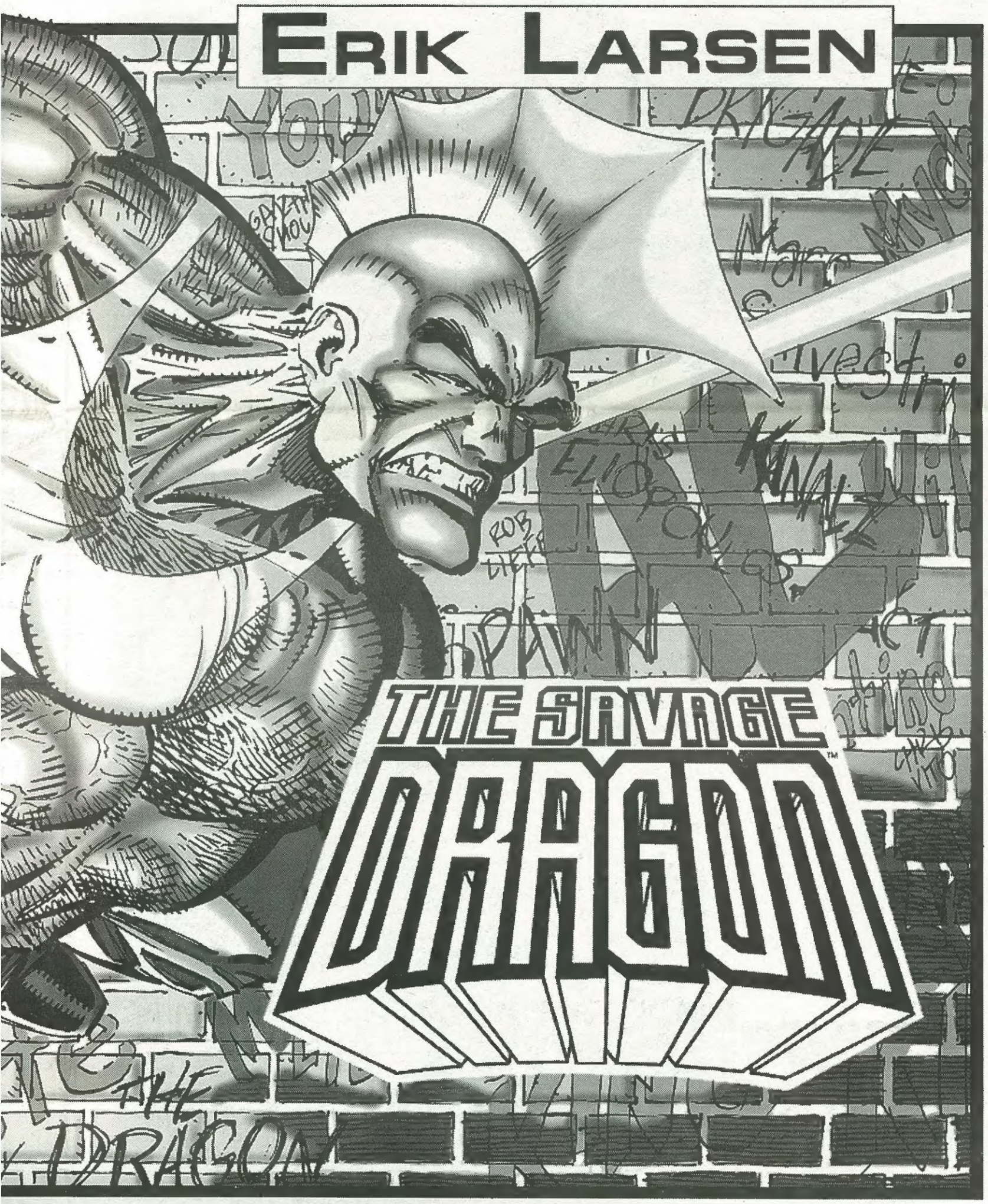
Lost In America is the story of two disillusioned men, each finding a different means of filling the void in their lives. For Hough, it's the lure of power and wealth that gets him back on track--but he's still haunted by the worry that he's selling out. For The American, religion offers him the fulfillment he's been missing. Both men are caught up by the promise of a meaning, a purpose in an existential world--and neither man is going to like what he finds.

There is something that is not only tragic, but also funny and frightening about this book. The world of the American is so very like our own that you sometimes find yourself wondering if you missed something--isn't this supposed to be a comic book world? Instead, you are captivated by these very real characters, in very believable situations, and you know that it is all too real. The world of the American is just like our world, only it is more so; the villains are the same, only worse, and the heroes are the same, only worse.

Mark Verheiden, the creator of The American, could have played a familiar riff, retelling his original American story again in a new package; instead, he's presenting a story of corruption and temptation that's certainly very timely in an election year filled with jingoism, a year filled with flag-waving, platitude wielding candidates who hide behind a sham of patriotism and old-fashioned values...

Chris Marrinan and Brian Garvey do a very capable job on the art of ***Lost In America***--but this is simply a *writer's* book, and even the flashiest artist would have a tough time outshining the story.

Even though Verheiden is dealing with some pretty timely issues, ***Lost In America*** isn't a wholly serious, philosophical work--in fact, he guarantees that future issues will even feature men dressed like apes (how's that for a change of tempo?). One thing's for sure: after reading Lost In America, it's going to be hard to look at patriotic titles like Captain America the same way.



I seem to have a thing for vengeance today. The Dragon seeks vengeance for the things that happen to him and those around him, Nexus seeks out vengeance on a global scale, and now I'm going to talk about the Spirit of Vengeance itself...

*The Rise of the Midnight Sons is a special cross-over series from Marvel comics that will occur in the pages of the **Ghost Rider**, and through four new titles that will be coming out this summer: **Darkhold, Morbius, Nightstalkers, and Spirits of Vengeance**. It all kicks off in issue #28 of **Ghost Rider**, which features the debut of Andy Kubert as the new regular penciller on the book. It seems that Danny Ketch is dying, and the Ghost Rider can do nothing to save him; so in a desperate attempt, the Ghost Rider calls upon Johnny Blaze, the original Ghost Rider, to come and help him in this dire situation...and there's nothing either of them can do.*

There is also another force at work in this story, and her name is Lilith. It has been prophesied that the Ghost RIder and his friends will kill her children and stop her from taking over the world (like a good hero should). So she sets in motion a plot to stop the Ghost RIder, and to see the rise of her children to the places of power on earth. So, basically, this is a bad week for the Ghost Rider: his best friend/other self is dying inside him, and somebody else wants to kill the outside of him--and there are still eight chapters left in the story.

This storyline brings up intriguing questions--primarily, how much of Danny Ketch survives in the Ghost Rider persona? Will he be a different being without Ketch--or will he cease to exist?

***Ghost Rider** #28 not only marks the debut of Andy Kubert as the penciller of the book, but it also features the special treat of inks by Andy's legendary father Joe Kubert. This is a great art team. Andy has gained a reputation among younger comics fans through is work on titles such as **X-Men, Ghost Rider, and Clash**, but never has his work been so strong as it is on this book. The pages literally glow with the beautiful art that the two. Kuberts have rendered.*

Not only is Joe Kubert inking the book, but he's inking it with real gusto; this is some of Kubert's best work in three decades! I would love to see Joe penciling and inking comics again--but in lieu of that wondrous occurrence, this is the best substitute I can imagine.

CSN REVIEWS

Ghost RIder is one of Marvel's strongest titles, and the Rise of the Midnight Suns storyline will do very little but add strength to a book that is already on fire.

A few months ago, I told you that it was time to start looking at ***Teenage Mutant Ninja Turtles*** again; now I'm most fervently *urging* you to pick up ***TMNT #48***, because it's the best Turtles story I've read since Eastman and Laird quit doing the book regularly.

"Shades of Gray" is, in fact, written by Eastman and Laird, and rendered in an attractive Eastman-and-Laird style by Jim Lawson and Keith Aiken. It's the story of Casey, costumed heroes, and violence--and how a hero deals with that moment gone wrong, the moment when the high of the game is offset by the reality of the death that sometimes accompanies it.

Comic book violence, like film violence, is mesmerizing; it's such an attractive visual ballet that it's easy to forget how easy it is for a single blow to become a fatal strike, how even the most seemingly minor wounds can have deadly results. In a reality as violent as comic books, hospitals would be overrun with casualties and fatalities after every superslugfest; the ranks of dead heroes and villains would swell.

In this case, it shows that even the perpetrators of the violence don't expect it to get serious. Casey is as shocked by what happens as is everybody else, and the self-righteous hero who steps in to "handle" the situation is no better than Casey, and in fact may be worse. The story's title says it all, there are no clear lines, and there is no absolutes in situations like this--no black and white, only shades of gray.

"Shades of Gray" reminds readers that death doesn't require super-strength or high-tech weaponry; a knee, an elbow, a fist, or a staff can be just as effective. It's a low-key story, but one that serves as a perfect complement for the grant action of most superhero comics.

If ***Teenage Mutant Ninja Turtles*** is this enjoyable with Eastman and Laird writing it, I can hardly wait to see how good it'll be when they begin *drawing* it as well!...

QUICK TAKES: ***From Hell*** *is Alan Moore and Eddie Campbell's story of the Jack the Ripper slayings of the nineteenth century running in the pages of* ***Taboo****. This is not only one of the finest stories that Moore has produced, but it is also a compelling mystery that is only beginning to unravel.*

It's like a spider's web; every strand seems inextricably connected to another. I am fascinated by the circumstantial links that Moore keeps building between Jack the Ripper and the Elephant Man; each seems, to him, to represent some aspect of the Victorian psyche.

If you aren't too careful, you forget that this is supposed to be based on real events, and you get caught up in the conspiracy air of the tale. ***From Hell*** *is still great, I just wish it would come out more often.*

Six months ago, we reviewed ***Star Trek: Debt of Honor***, the graphic novel by Chris Claremont, Adam Hughes, and Karl Story. Alas, production delays forced DC to take the book off their winter schedule. Now, it's all set for early July release--and believe me, it's still going to be one of the best books of the month!

Claremont has always been regarded as a master of characterization; Debt of Honor gives him a chance to demonstrate that skill as he takes an insightful look at James T. Kirk. As for the art--well, Star Trek fans are going to be spoiled by ***Debt of Honor***; once they look at Hughes' superb renditions of the Star Trek crew (as well as his excellent storytelling), they'll have trouble accepting anything less in a Star Trek comic. I've never read a Star Trek novel as entertaining and insightful as ***Debt of Honor***--and I've certainly never seen a Star Trek comic that looked this good.

Well, I have to agree. After re-reading this book, I hate to think that not all episodes of Star Trek or the Next Generation have been this good. ***Debt of Honor*** *is about as good as this genre gets at adapting science fiction action television to comics.*

Wonder Man #13 is another Infinity War tie-in; all of these tie-ins have been capable enough, but this one is a stand-out. Artist Jeff Johnson is back handling the visuals of the series again, and it's a phenomenal return; now that Jim Lee has left Marvel for other territory, I'd say that Johnson has a great chance of becoming Marvel's hottest artist. The story is also quite clever; Gerard Jones focuses on the insecurity that Wonder Man feels when he has to battle a doppelganger of himself, and he uses this to underscore some of the personal insecurities that Wonder Man has to deal with--after all, this is a guy who has some pretty circuitous ties to a number of other figures in the Marvel Universe as well...

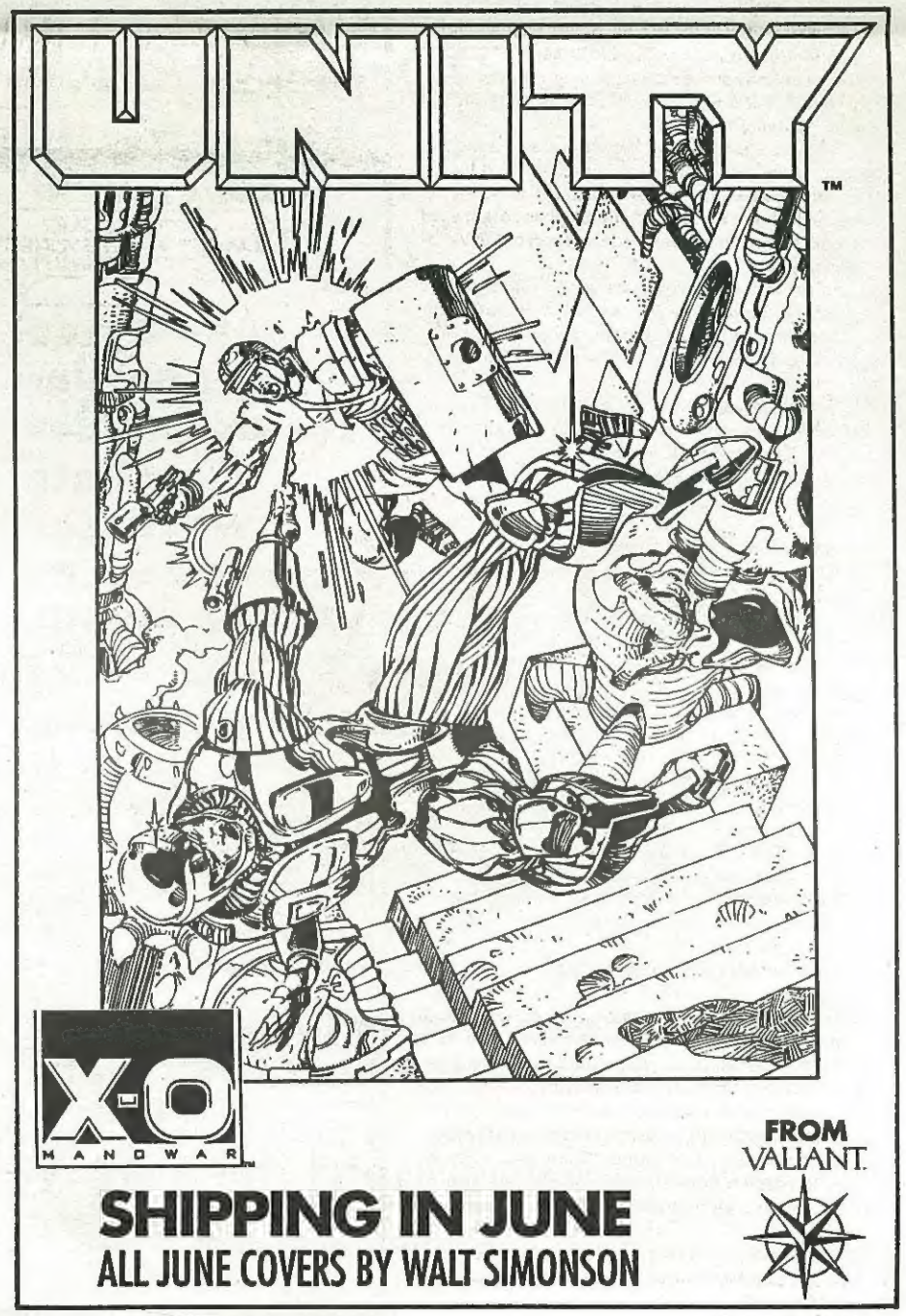
YOU HAVE BEEN SENTENCED TO DEATH FOR CRIMES AGAINST HUMANITY.
NOOOO...
Nexus
YOU CANNOT ESCAPE MY--
--VENGEANCE!
RISE OF THE MIDNIGHT SONS PART I
Ghost Rider #28
Lost In America
...YOU SOUND ALMOST TOO PSYCHED ABOUT TONIGHT!
IT WILL BE A GOOD TEST FOR US BESIDES, I LIKE SPRINGFIELD.. REMINDS ME OF NEW YORK.
C'MON, JAY, DON'T BE SOOO MELODRAMATIC!
CAAAAA!!!!IN!
FWAKK
SLAPSHOT!
SCUD!
A HOCKEY STICK?
Justice Society of America
YEAH, WELL, I THINK IT'S A BOGUS EXERCISE.
YOU KNOW CASEY'S NOT GONNA PLAY FAIR...
TMNT #48
From Hell

CSN QUICKLIST

The following comics are scheduled for release on the dates given; unfortunately, it is not uncommon for comics to be rescheduled or delayed due to various circumstances. As a result, the dates given are only tentative dates, and are subject to change. Also, different parts of the country will receive different books at different times; depending on where your local comics shop is located in relation to the publisher's printing site, your shop may receive these books later—or earlier—than the given date. If you have questions about delayed books, talk to the friendly people at your local comics shop; when CSN is notified in time, we will make changes in our checklist

❑***Akira 36*** 6/11 Marvel $4.50
❑***Albedo 5*** Antarctic $2.50
❑***Alfred Hitchcock's Psycho 3*** Innovation $2.50
❑***Alien Nation: The Lost Episode 1*** Adventure $4.95
❑***Alien³ Movie Adaptation 1*** Dark Horse $2.50
❑***Aliens:Newt's Tale 2*** Dark Horse $4.95
❑***Alpha Flight 111*** 6/11 Marvel $1.75
❑***Amazing Spider-Man 365*** 6/11 Marvel $3.95
❑***Amazing Spider-Man Annual 26*** 6/18 Marvel $2.25
❑***Aquaman 9*** 6/25 DC $1.25
❑***Archer & Armstrong 2*** Valiant $2.50
❑***Archie 403*** Archie $1.25
❑***Archie's Double Digest 61*** Archie $2.50
❑***Armor 15*** Continuity $2.50
❑***Art D'Ecco 4*** Fantagraphics $2.95
❑***Avengers 351*** 6/18 Marvel $1.25
❑***Baby Huey Giant Size 1*** Harvey $2.25
❑***Barbie 20*** 6/11 Marvel $1.25
❑***Barbie Fashion 20*** 6/25 Marvel $1.25
❑***Batman 483*** 6/25 DC $1.25
❑***Batman Collection 2*** 6/25 DC $29.80
❑***Batman Returns Movie Adaptation*** 6/18 DC $5.95/$3.95
❑***Batman:Catwoman Defiant*** 6/11 DC $4.95
❑***Batman: Gothic TPB*** 6/11 DC $12.95
❑***Batman: Legends of the Dark Knight 35*** 6/18 DC $1.75
❑***Batman: Penguin Triumphant*** 6/11 DC $4.95
❑***Batman: Shadow of the Bat 2*** 6/11 DC $1.50
❑***Batman: Shadow of the Bat 3*** 6/25 DC $1.50
❑***Betty 1*** Archie $1.25
❑***Betty & Veronica 55*** Archie $1.25
❑***Bill& Ted's Comic Book 9*** 6/11 Marvel $1.25
❑***Black Diamond Effect 7*** BDE $3
❑***Black Hood 8*** 6/18 DC $1.25
❑***Boris the Bear 37*** Nicotat $2.75
❑***Bound & Gagged 1*** Caliber $2.50
❑***Bucky O'Hare 1*** Continuity $2.50
❑***Cabinet of Dr. Caligari 2*** Monster $2.25
❑***Captain America 405*** 6/18 Marvel $1.25
❑***Captain Planet 11*** 6/11 Marvel $1.25
❑***Captain Thunder 1*** Hero $3.50
❑***Carl Barks Library Album 6*** Gladstone/Disney $8.95
❑***Casper Adventure Digest 1*** Harvey $1.75
❑***Casper Giant Size 1*** Harvey $2.25
❑***Catchpenny Comics 1*** Caliber $3.50
❑***Cerebus 159*** Aardvark-Vanaheim $2.25
❑***Chroma-Tick Special Edition 3*** NEC $3.50
❑***Comet 13*** 6/11 Impact/DC $1
❑***Comic Relief 39*** Page One, Inc. $3.50
❑***Comics Arena 1*** Sky $3.50
❑***Conan 259*** 6/18 Marvel $1.25
❑***Cool World 4*** 6/11 DC $1.75
❑***Cops: The Job 3*** 6/4 Marvel $1.25
❑***Crazyman 3*** Continuity $2.50
❑***Creepy 2*** Dark Horse $3.95
❑***Crucial Fiction 3*** Fantagraphics $2.25
❑***CyberRad 3*** Continuity $2.50
❑***Cybersuit Arkadyne 4*** Ianus $2.50
❑***Dante Primer*** Caliber $2.50
❑***Dare 4*** Monster $2.50
❑***Dare the Impossible 7*** Fleetway/Quality $1.95
❑***Daredevil 307*** 6/4 Marvel $1.25
❑***Dark 3*** Continum $2.25
❑***Dark Horse Presents 63*** Dark Horse $2.25
❑***Dawn of the Re-Animator 4*** Adventure $2.50
❑***Days of Darkness 4*** Apple $2.75
❑***Deathlok14*** 6/25 Marvel $1.75
❑***Deathstroke the Terminator 13*** 6/18 DC $1.75
❑***Demon 26*** 6/25 DC $1.50
❑***Demon Annual 1*** 6/25 DC $3
❑***Den 5: Elements TPB*** Fantagor $14.95
❑***Desert Storm Journal 7*** Apple $2.75
❑***Detective Comics 647*** 6/25 DC $1.25
❑***Detective Comics Annual 5*** 6/11 DC $2.50
❑***Disney's Colossal Collection 5*** Disney $1.50
❑***Doctor Who 187*** 6/18 Marvel $4.50
❑***Donald Duck 28*** 6/ Disney $1.50

❑***Doom Force Special 1*** 6/11 DC $2.95
❑***Elementals 26*** Comico $2.50
❑***Elvis Shrugged 2*** Revolutionary $2.50
❑***Epic 3*** 6/18 Marvel $4.95
❑***Eternal Warrior 2*** Valiant $2.25
❑***Evil Ernie 1: Special Edition*** Adventure $2.95
❑***Excalibur 53*** 6/18 Marvel $1.75
❑***Extinct 2*** NEC $3.50
❑***Eyeball Kid 3*** Dark Horse $2.25
❑***Fantastic Four 367*** 6/25 Marvel $1.25
❑***Fat Freddy's Cat 7*** Rip Off $2.50
❑***Fiends 0*** Fathom $2.95
❑***Felix Giant Size 1*** Harvey $2.25
❑***Femforce 50*** AC $2.95
❑***Fish Shticks 5*** Apple $2.75
❑***Flare Vs. the Tigress 1*** Hero $3.50
❑***Flash 67*** 6/18 DC $1.75
❑***Flesh Gordon 4*** Aircel $2.95
❑***Flintstones Giant Size 1*** Harvey $2.25
❑***Forbidden Planet 3*** Innovation $2.50
❑***Force of Buddha's Palm 48*** Jademan $1.95
❑***Freaks 2*** Monster $2.25
❑***Game Shop News 6*** CSN
❑***Garden Verses*** Caliber $3.50
❑***Ghost Rider 28*** 6/11 Marvel $2.50
❑***Ghostly Trio 1*** Harvey $2.25
❑***GI Joe 127*** 6/18 Marvel $1.25
❑***Green Hornet 12*** Now $2.50
❑***Green Lantern Mosaic 3*** 6/11 DC $1.25
❑***Greenhouse Warriors*** Tundra $2.95
❑***Groo the Wanderer 92*** 6/11 Marvel $2.25
❑***Guardians of the Galaxy 27*** 6/11 Marvel $1.25
❑***Guy Gardner:Reborn 2*** 6/18 DC $4.95
❑***Hacker Files 1*** 6/25 DC $1.95
❑***Hanna-Barbera Giant Size 1*** Harvey $2.25
❑***Harbinger 9*** Valiant $2.50
❑***Hawkworld 25*** 6/18 DC $1.50
❑***Healthman 1*** Friendly/Personality $2.95
❑***Hell's Angel 2*** 6/18 Marvel $1.75



CSN QUICKLIST

❑***Hellblazer 56*** 6/25 DC $1.75
❑***Ho Sung Pak 1*** Kardia $2.25
❑***Honest Thief*** Caliber $2.50
❑***Hot Stuff Giant Size 1*** Harvey $2.25
❑***Incredible Hulk 396*** 6/18 Marvel $1.25
❑***Infinity War 3*** 6/25 Marvel $2.50
❑***Interview With the Vampire 5*** Innovation $2.50
❑***Invisible People Part 1: Sanctum*** Kitchen Sink $2.95
❑***Iron Man 283*** 6/25 Marvel $1.25
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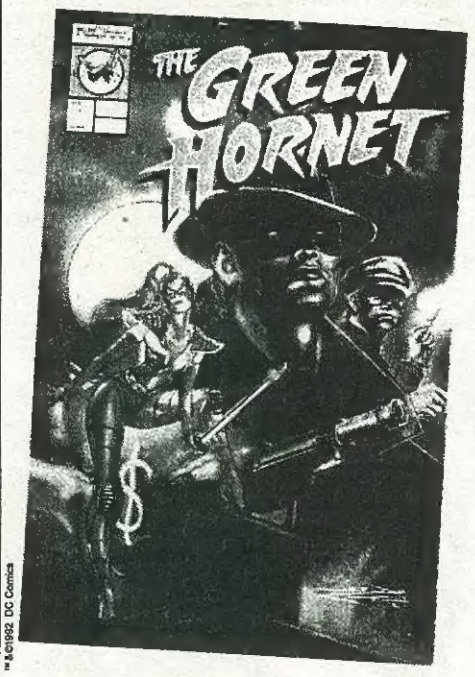

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PHREDDY/The virus reinfected the system.

MASTER BLASTER/I found out who wrote the program...

HACKER/This is bad. Someone's reconnecting the NORAD phone lines! Who is this guy?

SUE DENIM/He has about $40,000 worth of DIGITRONIX equipment in his apartment and...

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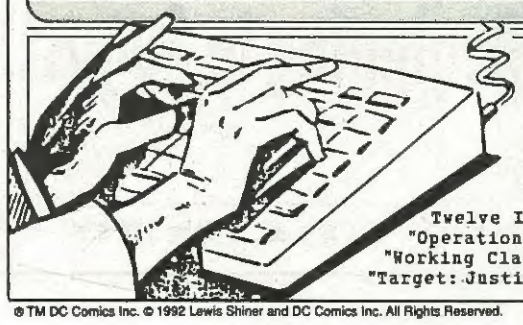

Written by Lewis Shiner
Art by Tom Sutton &
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Computer generated covers by Tom Canty

Twelve Issues:"Soft War" System 1.0-4.0
"Operation Moonwitch" System 5.0-6.0
"Working Class Hero" System 7.0-10.0
"Target: Justice League" System 11.0-12.0

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NEXT WEEK **CSN** WILL FEATURE ANOTHER EXCLUSIVE INTERVIEW. WHO COULD POSSIBLY FOLLOW THE INTERVIEW WITH TODD MCFARLANE FROM LAST MONTH? YOU'LL HAVE TO BE HERE TO FIND OUT.

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Have you seen anything in this issue of ***Comic Shop News*** that you can't live without? Make sure you don't miss it; clip this handy coupon and write down the things that you want you comics shop owner to be sure to get for you!

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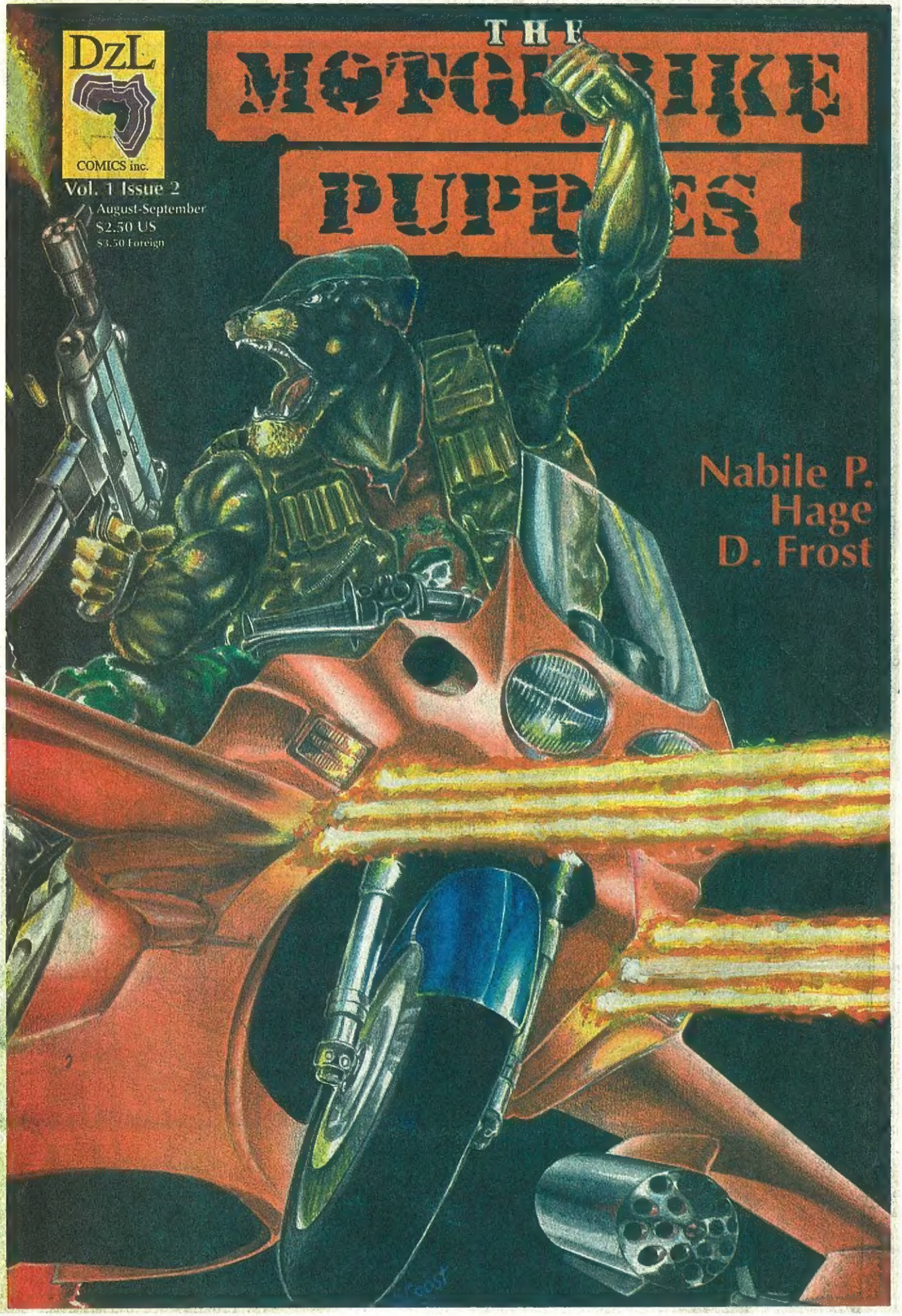
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